

COVER ILLUSTRATION

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WEAVE BLANKETS FOR CRIPPLED CHILDREN

ART-IN-ACTION PROGRAM

SAN FRANCISCO

(See Page 10)

SEPTEMBER 1945

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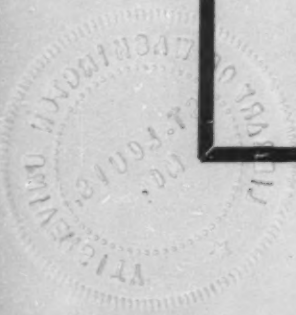
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AMERICAN EDUCATION WEEK 1945

● The 25th annual observance of American Education Week will be celebrated November 11-17, 1945. Since its modest beginning in 1921, American Education Week has come to be a great annual nationwide celebration of the ideals of free public education. It provides an opportunity to interpret to the people the meaning of education for free peoples.

The theme for the 25th observance is "Education to Promote the General Welfare." Concern for the general welfare is the great need of the world today. This is true if individuals are to have happy and challenging lives, if our nation is to find its way to a prosperous and harmonious future, and if the world is to achieve a stable and enduring peace. The schools have a major role to play in developing citizens who will work together for the common good.

World War II will be won, when the final victory is achieved, because we endowed our young men with the best possible training and equipment for war. If this victory is not to be a hollow triumph, we must plan to prepare our young people with equal vigor for the tasks of peace. American Education Week 1945 is an opportunity to stress this idea thruout the nation. America owes it to itself to improve its schools.

Let American Education Week be observed in every classroom, in every school, in every school system, in every state. Let emphasis be placed on the purposes, achievements, and needs of the schools. Let attention be given to the service that they perform for the individual, the community, the state, the nation, and the world.

EDUCATION—A MIGHTY FORCE

● A pocket size reprint of the pamphlet, *Education—A Mighty Force*, has just been made available by the National Education Association for the purpose of mass nationwide distribution in connection with American Education Week 1945. This publication was widely acclaimed by lay and educational leaders in its original limited distribution. It sets forth the potential power of education and reasons why the United States should make fuller use of this power for its civilian peacetime educational program. This is a message educators must get across to laymen if education is to be adequately financed in postwar America. You can help by seeing to it that this 16-page, attractively illustrated, specially covered pamphlet is widely distributed to lay people—business men, women's organizations, churches, labor groups and others. Price is only 10c per copy with quantity discounts: 2-9 copies, 10%; 10-99 copies, 25%; 100 or more copies, 33-1/3%. Order now from the National Education Association, 1201 Sixteenth Street, N. W., Washington 6, D. C., for your share of the supply available.

NEW DIRECTIONS IN ART EDUCATION

By CLIFTON GAYNE, JR.
Acting Head, Dept. of Education
University of Minnesota

Future Importance of Art Education

● "Art is the next important field to be emphasized and developed in education," Dr. Wesley Peik, Dean of the College of Education at the University of Minnesota said recently. This broad generalization is not the rationalization of an art specialist but rather the logical analysis and interpretation of a professional in the field of general education. Each generation has become acutely aware of certain pressing problems in life. Every generation has demanded a type of education which will provide solutions for these problems. First, during our period of physical and industrial growth, came pressures for scientific training. Resisted at first by conservative educators as unworthy of a place beside the classical and abstract aspects of learning, the physical sciences ultimately became basic to democratic education. Next came the demand for social studies as it became evident that many of our problems were social rather than scientific. This field, also resisted by conservative elements even up to the present, nevertheless has assumed a dominant role in education today. Finally, the realization is growing that science and social organization are merely tools for creating the conditions under which the "good life" for our citizens may be attained. Our values and goals are those identified with the quality of living and, as such, are in the realm of the esthetic. The arts in education are developing an awareness of these possibilities among individuals and providing the technics through which personal and social potentialities can be effectively expressed.

The philosophical position of Dean Peik is indicative of the type of imaginative leadership which earlier focused attention on art education research at Minnesota. The Owatonna Art Education Project was under the enthusiastic guidance of Dean Peik's predecessor, Dean Melvin Haggerty. Both educators, neither of them art specialists, understood the vital necessity for the arts as a basic and important part of any system of democratic education. Our programs of teaching and research in the Department of Art Education are in harmony with this point of view.

Overview of Art at the University of Minnesota

In order to understand art education at the University of Minnesota it is necessary to look into the all-university art program which differs in organization from that at many other large universities. Some large universities have one general art department, while in others a decentralized pattern has evolved. Centralization under one roof and one administrator minimizes duplication of equipment and staff and also presents a united front of art activities as an impressive reminder, on and off the campus, that art is an important subject matter field. Art in education has been handicapped by a prevailing attitude that art is a separate field, important only to artists. The centralized art department tends to emphasize this cleavage isolating the art staff and providing few opportunities to explore profitable relationships between art and other subject matter fields. It is only natural that the art staff reflect their particular backgrounds of training and interest, usually painting or art history, and unconsciously

subordinate other legitimate forms of art activity to these well-established basic approaches to the study of art.

At Minnesota, perhaps in line with its democratic traditions, a decentralized pattern of art has naturally evolved. In several colleges of the University important art department have germinated and grown as an organic part of the field with which they are most closely related, the art staff participating in all important conferences and decisions. Emphasis has been placed not on art itself but on the purposes for which art is used. Art subject matter can be selected, organized, and taught for the most efficient use of time under instructors whose major art interests and experience coincide with the vocational ambitions of their students. These art departments are not, however, small complete isolated departments but concentrations of staff and equipment into units which will facilitate providing the most effective service in that area. In general, courses in any of the art departments are open to all students who can profit from them with major advisers guiding them in intelligent use of specialized resources of the other departments. The libraries and the services of the University Art Gallery with its all-university art exhibitions are natural coordinating factors.

Each art department has two and sometimes three functions. First, it must meet the vocational and professional responsibilities and standards for its own college. Second, it may open courses it is best equipped to offer for professional training of art students in other colleges. Third, each department may offer courses for general education and recreation. For example, the Fine Arts Department in the liberal art college is a department of art history and criticism. Its first responsibility is to offer the basic courses in that field for liberal arts students who will use them professionally. Students training to be art teachers in the education college and architects in the engineering college are fortunate that they can meet their art history requirements in a department staffed by competent art historians. Also, art history courses are popular electives for many students who do not intend to make art a career.

The Department of Art Education in the education college similarly serves those same three functions. Its first responsibility, the training of art teachers, meant developing a wide variety of basic courses in creative art, in addition to more specialized professional courses. Any of these basic courses are open to other students who can use them as part of their professional art training, and some are open for general education and recreational uses.

Other art departments which serve the needs of their parent colleges primarily and all university needs secondarily are under architecture in the engineering college and related arts under home economics and in the general college. In addition there are many courses throughout the university, in journalism, advertising and business, psychology, anthropology, visual education, etc., which are of great value to art students following certain curricular patterns.

Minnesota did not deliberately set out to create its decentralized program. It evolved through experience, flexibly adapting itself to meet a great variety of problems. What little duplication of courses exists is not a serious matter be-

cause they are taken by different groups of students for different purposes. Duplication of equipment, rooms and staff is also not a serious problem, for all three are generally used to capacity. Putting them under one roof would merely divorce them from the environment in which they are most effective. The collections of the library and University Gallery concentrate the important materials which should not be duplicated. Movements to consolidate the art departments in the past seem to have been abandoned because they were apparently based on the assumption that centralization is a desirable end in itself. The faculties involved were not willing to abandon the proven values of the present system for an administrative abstraction. Our decentralized program, while not perfect, has provided a useful flexible framework within which art has rendered a great variety of services to the university.

The Department of Art Education and Teacher Training

To art education the decentralized pattern described above offers unique advantages in the training of art teachers.

Art in education today involves concepts too broad to be limited to any art department. Vocational exploration and other important relationships which the art teacher must appreciate lead in many directions. We see our department as a coordinating agency for guiding art education specialists into the most profitable sequences of educational experiences all through the university. Whenever possible, we encourage our students to take art courses in the environments with which they are not intimately related. When this is impractical or too time consuming, we are free to develop courses which better serve the needs of art teachers, with the cooperation and advice of the specialists in other departments.

Although the special responsibility of our department is the training of art teachers, not professional artists, many creative artists turn to teaching for a livelihood. It is not unusual for students to enroll with us who intend to combine teaching with creative expression, using the department for basic training and vocational exploration.

The staff of the department of art education, in agreement with Dean Peik's statement that art is the next important field to be developed in education, is providing three patterns leading to both undergraduate and advanced degrees for training qualified personnel to contribute to this development:

1. Training for art supervisors and art teachers.
2. Training for elementary school teachers.
3. Training for art education specialists in out-of-school positions.

The training of art supervisors and high school art teachers has long been our most important function. However, as there is but a small percentage of high schools in the country which offer art, and but a small percentage of pupils in those high schools who take art, this is a channel through which a limited number of our citizens can be reached. The same is true for college art teachers although both fields are expanding so rapidly a serious shortage of qualified teachers exists.

In the last few years we have placed considerable emphasis on art in the training of elementary school teachers because through that channel nearly all our people are reached and influenced.

Finally, it has become evident that art must make an important contribution through out-of-school educational agencies if we are to discharge our complete responsibility for getting art to the people who need it when they need it. Consequently, a program has been initiated, which is still in a tentative experimental stage, to develop new avenues of public education for the arts.

New Directions for Art Education Training

The newer art museums are art education centers rather than storehouses for valuable art objects. The long established museums are placing much more emphasis on educational programs than they did previously. With the decline of private donations and the increase in public support this is a trend which will continue. Art centers, recreations centers, clubs, hospitals, camps, commercial and industrial establishments, and labor unions in scattered places are offering interesting examples of the exciting possibilities for using art under the direction of trained art education specialists. In army camps, hospitals, U.S.O. centers thousands of soldiers have become aware of the fascination of art. They will want to continue this interest in civilian life. There exists a tremendously interesting field to be developed by qualified people working through all of these agencies. We believe we are uniquely well-equipped at Minnesota to offer a program for training individuals to qualify for such careers.

The out-of-school art training program coordinates a pattern of courses selected from many departments and colleges at the university organized around a basic core of educational philosophy and technics which qualify the student both for the degree and the teaching certificate. The art history department, the school of journalism, and the architecture department all contribute important material and emphasize significant relationships. The department of visual education has placed its facilities at our disposal. They include the most complete equipment to be found at any university in the country for producing and experimenting with sound and silent moving pictures, animated strips and all varieties of audio-visual educational devices. The army's experiences and developments in this field, soon likely to be released, will provide a powerful impetus for development of this kind. The University Radio Station KUOM with studios on the campus is available for experiments in reaching the public through that medium. They have made applications for frequency modulation channels and contemplate installing television equipment as soon as possible.

It is the University's good fortune that in Minneapolis there are three important public art exhibition galleries.

The University Gallery, specializing in exhibits and services which make a contribution to the general education and cultural life of the university community. The Minneapolis Institute of Art has outstanding permanent collections and important traveling exhibitions. The Walker Art Center has a unique reputation as an active community center for participation in the arts. Its dynamic educational policy is expressed through the development of highly effective exhibition technics, stimulating publications, and exhibitions and events which consistently stimulate a high level of public interest and enthusiasm.

The resources of all three of these agencies are at the disposal of students, but the Walker Art Center is taking the most active part in the programs for training art education specialists. The staff of the Walker is working on a training program there in the form of internships to provide work-training-experience in utilizing the educational opportunities in an important art center and gallery. These internships are coordinated with the general educational program in the department of art education at the University with work at the Center counting towards university credit. At present a basic undergraduate program is being established. However, for unusually well-qualified graduate students possibilities exist to utilize some of these opportunities towards advanced degrees.

The world has long been an economic unit and is in the incipient stage of political unification. Both economics and politics, of little value in themselves, are a means only, to the goal of happy living for all men everywhere.

POTTERY IS NO LONGER A SECRET

By AHLEAN MASTERS McCLUNG

● Until the last generation, the art of ceramics has been a secret. Successful potters jealously guarded their formulas for clays and glazes, limiting the art within their immediate family. This naturally resulted in fine pottery being made by a selected few. Even today, some families practice this, but they are still of the "Old School". Modern ceramic artists have changed!

Clay pottery, of course, is one of the oldest arts. Remnants of it are found in prehistoric periods. Glazes are believed to have been discovered by the Egyptians around 2000 B. C., even before the science of chemistry was known. With a history as old as this, Ceramic arts should now be in its prime, but actually that is not the case. Due to the fog of secrecy, which had surrounded it, we find the arts of this field have developed little if any.

This condition was not due to lack of interest but the complete absence of training. With formulas and methods hidden in the past, most of them lost entirely, each new ceramist must begin from the beginning. Books on ceramics were at a premium. What little information printed was mostly inadequate and thus more confusing than helpful.

Lack of good accessible schools or private teachers was another obstacle for the average student. They were practically non-existent. Not only was it difficult for the beginning ceramists to obtain the necessary knowledge which he needed, but the equipment for firing the clay was very expensive and difficult to obtain. With no opportunity for the student to discover if ceramics was the medium with which to work, with no education, and the need for a large investment, the results were obvious. How much easier to buy some oils and canvas, expressing one's artistic urge thus, than gamble on a medium which entailed all these handicaps.

It has been said that the pottery of today is no better and perhaps not as good as the pottery of the early Chinese.

Perhaps this is true now, but the modern ceramists have taken definite steps to correct this statement and hope in the future to prove it false. This will come to pass not by developing more talented artists but by the simple method of education and making it possible for artists to work in the medium of clay and glazes. This is being accomplished by the potters who are willing to teach and tell their secrets.

Ceramics is a subject now being offered in most of the leading colleges and universities, all of which have the necessary school kilns and equipment for the student. Some of the finest technical minds in this field are now experimenting



*The author holding a piece of her ceramics.
It is underglaze on bisque-hollow method*

and developing clay and glaze formulas and techniques in these institutions. This information is also offered to the student. Inner school exchange of knowledge between professors is practiced, as it should be, for ceramics is not only an art but a science and if science is to grow it must be studied cooperatively.

It is interesting to note that many of these teachers were forced to obtain their masters degrees in other fields, since a ceramics education must be accomplished by any available source, usually from innumerable tests made in their own laboratories. Some worked as apprentices. These were the fortunate ones. Most of them will agree, however, that what they know, in the field, has come from years of trial and error.

Now that this new trend of ceramic education has become developed, artists from all over the world were anxious to cooperate. Each offered generously their own discoveries. Books were written, most of them will appeal to the beginner. Books with methods and glaze formulas. Books with information invaluable to the artist not familiar with this exciting art.

Night schools for adult education have opened their doors to the public, free of charge, with ceramists willing to help beginners in their efforts to express themselves in this medium.

Magazines, pamphlets, societies, museums, organizations of all kinds are lending their services.

Veterans are offered this method thru volunteers of the Red Cross, and the healing powers due to its absorbing enthusiastic qualities should be a real payment to those who have shared in promoting its education.

In the public schools, clay modeling has been taught to small children for some time, but recently the boards of education have become aware of its use in the higher grades.

Fine exhibits are being held all over the United States and the public is seeing and learning. Where the word "pottery" used to mean inexpensive commercial luncheon or barbecue ware, it is now having a greater meaning—a work of art. Yes, the public is being educated too.

Ceramics is now for everyone. It is growing as it should strongly and forcefully into one of the most popular of all arts. Soon we will be able to develop finer ceramics—the future generation will have the results of our findings—for the simple reason that the secret has been taken out of pottery.



SPRING PLOUGHING. This oil painting by a sixteen year old John Overend was shown at Britain's First Youth Academy of Art. The colors are good and clean, speaking of Spring

BRITAIN'S FIRST YOUTH ACADEMY OF ART

Here is an interesting story of an art activity which might well inspire teachers and parents of America.

By ENA FITZGERALD MacMILLAN

● One of the most astonishing developments which occurred in wartime Britain, a development that promises to continue steadily in postwar years, was the desire of young people for more artistic expression.

Organizers of Youth Movements, and Youth Club leaders from all parts of Britain have told me the same story. They were surprised by the "mental release" from war strain which boys and girls from about 11 to 19 years found in making sketches and painting pictures.

While enemy bombs fell around them they produced their sketches in air raid shelters, the drawing often being highly original, although influenced, naturally, by the war. Many also recalled holiday memories of happier days, creating little sea and landscapes, animal and flower studies.

There was, of course, abundant crudity. But, at least, the overwhelming destruction of all cultural links around them seemed to have thrown these young artists more on their mettle. Instinctively they tried to **create**, rather than to copy, thus quite unconsciously following Nature's law during periods of destruction.

Britain's artists and art students were mainly in the Forces or in war-work, and many art teachers all over the country were feeling that nothing could save art from a long and partial eclipse. In the early part of 1940 they began to experience pessimism about education in general. The closing of schools in danger areas, evacuation and increasing air raids certainly were not going to help young artists.

Then everyone was surprised. An unexpected development

dawned. While the majority of Art's representatives were engrossed by war, in many parts of the country where bombs were falling most heavily—including London, Liverpool, Hull, Manchester, Tyneside, Bristol, Plymouth and Portsmouth—Art also literally had gone underground.

Youth movement organizers and leaders were quick to give some focal point to boys' and girls' increasing cultivation of art. Small exhibitions were arranged. Competitors were promoted here and there, and the youngsters generally were encouraged in every way when they were evacuated into new, and often strange, surroundings.

But the West Riding of Yorkshire made the most of the opportunity, deciding to create Britain's first Youth Academy of Art in the area, and allowing any young person—whether resident, visitors or evacuees in the West Riding—to enter for the honour of being "hung". It did not matter whether they were receiving art instruction or were just expressing their own creative talent in their own way.

The Academy was first suggested by Mrs. B. Moss, Chief Organizing Tutor for Education and Art in connection with the National Association of Girls' Clubs during a week-end course in 1943. A little later, the idea was developed by Miss D.M.M. Edwards-Rees of the West Riding Youth Committee, and the first Academy was held modestly in a local school-room in March 1944.

There were nearly 300 entries covering not only drawings and paintings and sculpture, but also original schemes for interior decoration, and dramatic "props". A final section had the novel name of "Pedlar's Pack" and included original ideas in plastics, *papier-mache* and other appropriate mediums.

The exhibition was judged by a committee of art experts who awarded "Blue Stars" for certificates of merit, and "Red Stars"—the highest award. Gaining a "Red Star" meant promotion to a further exhibition at the Art Gallery in Wakefield, one of England's oldest cities.

There were 34 "Red Star" winners in the first exhibition! From that small beginning, the Youth Academy of Art has grown into much greater prominence. Other towns in Britain began to show interest and curiosity.

The very youthful academy changed its constitution, which now authorizes a Council consisting of President, Vice-President, Chairman, Vice-Chairman and 17 other members.

In order to make the Academy self-supporting, a small entrance fee is imposed on all exhibitors. This fee is one shilling for the first entry and sixpence for an additional one.

Two age groups exist—11 to 15 years, and 16 to 21, and a very junior group—8 to 10 years—will possibly be formed.

But perhaps what pleases the young artists more than anything else is that their work may be chosen possibly for inclusion in a "permanent collection". This is to be formed from the best exhibits and will be sent on tour regularly to Youth Clubs and other Youth organizations in different parts.

Already, there is a good nucleus of such a collection, I was told by Miss Nancy Roper, the enthusiastic, pleasant-voiced and charming honorary secretary who has helped to create the Academy from the beginning. This year the Academy has blossomed sufficiently to hold a fortnight's show at the art gallery in Harrogate, the famous Yorkshire spa town.

What a different show is this from that first one held in the modest schoolroom near industrial Leeds. The standard is higher; war and the immediate post-European war period have had reactions. The much loved bowls of fruits seen in the first years are no longer visible in the still life section.

In their place are such studies as utility bread board and wartime loaf, with a jog and bread-knife (also utility) beside

it. Holiday boats and barges are replaced by ships on war work.

Topicality, indeed, has been the inspiration of this year's show at the Harrogate Art Gallery. This is "V-E Night", a vivid impression of lights, fireworks and shadows by 16-year-old Christopher Elliott. There is a British Restaurant scene, a string of schoolchildren racing after buses, and a view of smoke-belching chimneys evidently belonging to a munitions factory. Of current interest, too, is the picture called "Pudsey"—a small Yorkshire town—and "The Luftwaffe". "Convoy", the title of another impression, speaks for itself.

But there is imagination and beauty in glimpses of ballet dancing, wet and laughing children appropriately styled "Oh to be in England!" and in storm and country scenes.

From this show seven pictures are to be acquired for the permanent collection, including the V-E Night study already mentioned, an unusually good impression of a storm by 11-year-old Christopher Jenkins, and two charming scenes, "Winter" and "The Avenue" by 15-year-old Gladys Smith and 15-year-old Mavis Brown.

I talked with Mr. Ernest I. Musgrave, the Director of Wakefield Art Gallery, who is chairman of this young academy, and incidentally among the country's best known art authorities.

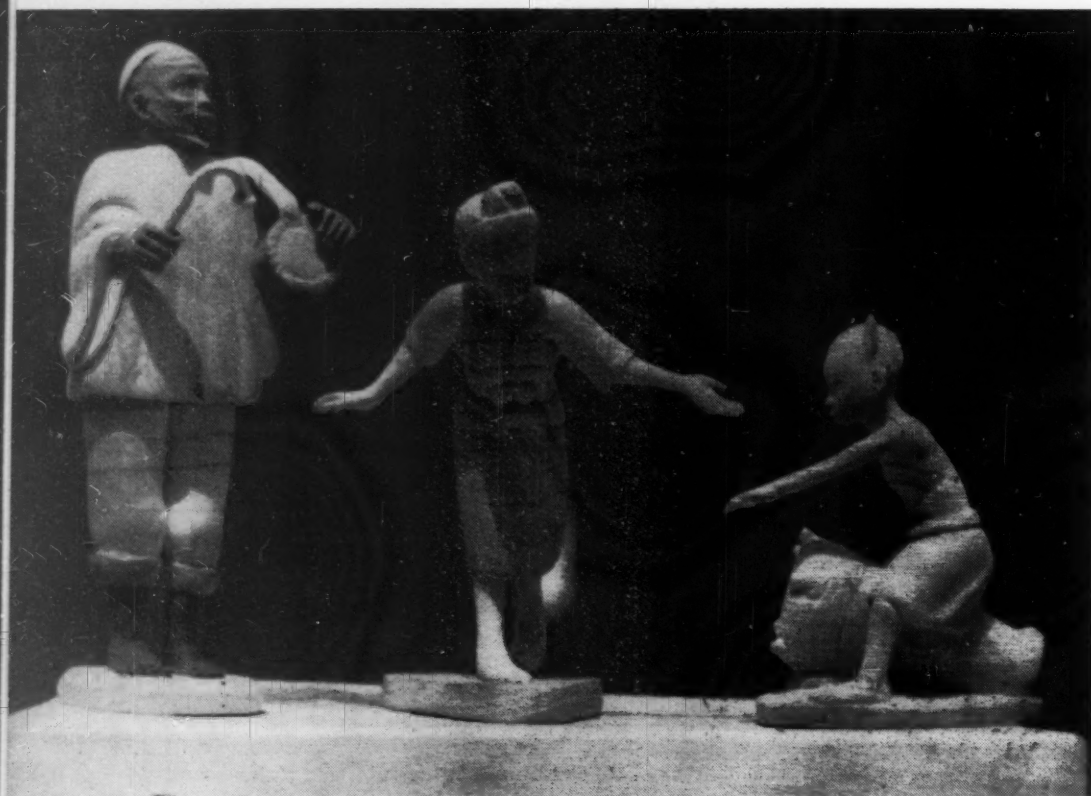
So far he is extremely grateful at the results of the new organization. He is naturally and rightly critical of the few enthusiasts who incline to believe the new academy will be the "birthplace" of some of the nation's future artistic geniuses. It may be that in due course, here and there, one or two may emerge. But Mr. Musgrave takes a wider view and has longer vision. He sees in the new effort the means of raising the latent art appreciation of hundreds of young citizens of the future! He feels that it is of the utmost importance to open up a new world for each by a new understanding of art generally.

I have talked, too, with some of the young artists. Their enthusiasm is steady and robust, and they hope that the idea may be adopted by other nations. Certainly, regional Youth Academies of Art is a suggestion which well might culminate eventually into a national Academy of the kind—a junior branch, perhaps, of Britain's already famous exhibition centers of adult art.



THREE WITCHES FROM MACBETH. This original and striking conception in water color is by Bryan E. Walker who is fourteen years old. Vivid purples and greens are used in conjunction with the well drawn shadows. This picture was shown at Britain's First Youth Academy of Art.

THORN CARVINGS BY NATIVE NIGERIAN ARTIST



YORUBA DANCER AND MUSICIANS, a thorn carving by J. D. Akeredolu, the 29-year-old African wood-carver. These figures are three inches high.



WOMEN IN THE MARKET, a thorn carving three inches high by J. D. Akeredolu of Nigeria whose work was recently exhibited in Lagos, Nigeria in Africa.

J. D. Akeredolu, 29-year-old Yoruba wood-carver, is a native of Nigeria. He is self taught and has been carving for 14 years. He teaches carving.



Printing Designs by the Silk Screen Stencil Process

By J. I. BIEGELEISEN
Instructor, New York School
of Industrial Art

● The silk screen process has been widely accepted by Industry, welcomed by an ever-enlarging circle of discriminating artists and print makers, and recognized in many schools and colleges for its educational and art values. It is a printing process that has made its mark and is here to stay. As a matter of record, there are more than 5000 commercial establishments in the United States specializing in silk screen printing, innumerable exhibits have been held which featured silk screen as a Fine Art medium, and more and more schools are adding courses in silk screen printing to their graphic arts curriculum.

Silk Screen or "Serigraphy" as artists like to call it, is a medium ideally suited to individual art techniques, to a free range of expression through the lavish use of color, and to the general studio conditions under which most artists have to work. Silk screen is a method of printing with a "press" that is entirely portable, inexpensive, and comparatively simple to manipulate. The press consists of nothing more than a fine silk fabric stretched across and tacked onto an ordinary wood frame. By masking out part of this silk, a stencil can be formed through which paint or any other printing medium such as enamel, lacquer or dye may be forced. This simple stencil device, far more versatile than the metal or paper stencils that one associates with the Decorator's craft, offers the artist the opportunity to produce his own color prints in almost any quantity he desires. Once the stencil is made, clean and uniform prints may be run off at the rate of fifty impressions or more an hour. With an able assistant, two hundred impressions an hour are possible.

From the production point of view, this compares favorably to studio lithography, woodblock printing, or any of the other graphic media practiced as fine arts.

A good workable unit (suitable for printing designs up to 11" x 14") can be picked up for ten to fifteen dollars,—screen, printing base, squeegee and all. It can also be home-made at a modest cost. The only relatively expensive item that figures into the initial cost is the silk, which at today's prices, runs about seven dollars a yard. This is not really as high as it seems, however, since the silk need not be replaced for every new job. Once the silk is stretched on the frame, it serves as a permanent ground to which stencils are attached. When all the prints of one design are run off, the stencil can be dissolved from the silk, and the same screen used for subsequent designs. With the proper amount of care and experience, more than 50,000 impressions can be pulled from the same silk before it becomes worn out.

The silk screen process has some unusual advantages which put it in a class by itself. It is the only printing method whereby a design may be printed on any flat surface whatever. This makes it possible (without any change of equipment) to print textiles, cardboard posters, fine art prints on all sorts of paper, decorations on glass, wood, metal, tinfoil, or any other type of surface that you want decorated.

Silk screen is more than a mechanical printing process for duplicating finished art work commercially. In the hands of

a craftsman, it can be a vehicle of art expression which blends painting with printing. The original is often nothing more than a rough layout of the ultimate design which is to be fully evolved during the process of printing. The final product or print is really the result of continual experimentation during printing; it is not an impeccable reproduction of a meticulously-finished piece of art work. The great flexibility of the process also permits individuality of style. It allows for the reproduction of work with the ephemeral quality of a Japanese print as well as that with the heavy, impasto effect of a gouache or a palette-knife oil painting. Because the artist is in perfect control of his medium, and because as we said before, the printing unit is simple and within the reach of every artist, silk screen makes it possible for artists to do their own printing instead of relying on the oft-times unsympathetic rendering of the commercial printer. As many colors may be used as are required to produce the desired effect, and these colors (through a change in formula) may be made to print transparent or opaque, thin or embossed, dull or glazed. A print may be made in as many as twenty colors or more, and several different types of silk screen stencils may be employed harmoniously to produce the one job.

There are five main methods of making a stencil, and each method produces an effect characteristically its own. There is the tusche stencil, paper stencil, film stencil, the glue or shellac block-out stencil, and the photographically-made stencil. These methods, different as they may be in preparation and results, have one thing in common. They serve, each in its own way, to mask out portions of the silk screen in such a way that paint may pass through in certain areas and be excluded in others. For commercial purposes, the most widely-used methods are the NuFilm and the photographic. The film stencil produces a line of knife-cut sharpness, thus fulfilling the commercial requirements of precision lettering and art techniques that are adaptable for poster treatment. For facsimile reproduction of small lettering and intricate designs, the black-and-white drawing may be photographically transferred to the silk. The photographic stencil is used for the commercial printing of small reading type, fine emblems and designs, and other work which it would be impractical from the commercial standpoint to do by hand.

Whereas each stencil-making method has its advantages and the experienced artist and craftsman knows what to expect from each one, the favorite method among fine artists seems to be the Tusche Method. Here the artist does his drawing directly on the silk, using lithographic tusche in liquid or stick form. The ingenious handling of the tusche affords a wide range of textural effects: stipple, cross-hatching, dry-brush, simulated Ben Day, spatter, etc. The fine art applications have been much advanced through the individual experimentation of a group of artists who have tried to correlate the process with their diversified art techniques. Those who have unstintingly given of their time to experiment with the process, who lectured and demonstrated their discoveries

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POTTERY BY OUTSTANDING CALIFORNIA CERAMISTS IS SHOWN AT THE ART-IN-ACTION PROGRAM AT THE CITY OF PARIS, SAN FRANCISCO

ART IN ACTION •

A DEPARTMENT STORE EXPERIMENT

By ELISE MANNEL
San Francisco, California

• What goes on in the studios of artists and craftsmen has always possessed a fascination for Mr. and Mrs. Public. In order to capture that interest, and direct it toward the purchase of fine craft wares, the City of Paris, San Francisco department store, four years ago tried an unusual experiment. Paul Verdier, president of the store, had been impressed by public interest in the Golden Gate International Exposition's "Art-in-Action" section, where craftsmen wove and printed textiles, hammered metal and shaped clay, under the supervision of Beatrice Judd Ryan, assistant-director. Always an innovator, Mr. Verdier believed a similar setup on a smaller scale would attract attention in a department store. With his approval, Mrs. Ryan took over a spacious, well-lighted section of the store's fifth floor. In February 1941 looms were set up, a potter's wheel installed, handicrafts of all kinds attractively displayed for sale.

Would the public respond? Considerable interest was shown from the first. Then, in December, Pearl Harbor blasted the hopes of the venture's founders. Many of the best workers, men and women, went into the service; many others found their skills needed in producing parts for ships and planes. Could the Art-in-Action experiment survive?

Since the department had already proved its worth as an attention-getter, Mrs. Ryan continued it. With Mr. Verdier's consent she diverted some of the shop's activities to aiding the war effort. The public was asked to contribute discarded hosiery to make blankets for injured service men. Four thousand women brought in mountains of stockings in less than six weeks! A unit of A.W.V.S. workers came to the shop every day to cut them into strips. A group of weavers took turns weaving them into useful blankets in beautifully blended tones of gray, taupe and rose beige.

Even though many of the best-known Pacific Coast crafts

people were absent doing war work, enough fine examples of hand-wrought jewelry, ceramics and small sculpture, textiles (including woven and hand-blocked fabrics), silk-screen prints and other craftwares were sold to make the shop a success.

The original plan of having a number of artists constantly at work had to be modified, but a loom remained in action most of the time. Now and again demonstration of other crafts attracted interest; finger-painting, silk screen printing, throwing clay on the potter's wheel, ceramic decoration, doll designing, tile-mosaic making, were some of those included. Craftwares of all kinds were displayed and sold. Over 200 entrants are regularly listed in the file of those whose wares are on sale in the Art-in-Action Shop.

In order to further stimulate interest, Mrs. Ryan organized two yearly exhibitions: the Pacific Coast Ceramics Exhibition in the spring and a Pacific Coast Weaving Show each fall. Eighty artists were represented in the last exhibition of pottery and small sculpture. Prize winners this year were: Bernard Sopher, Sculpture; Alexander Giampietro, Ceramics. Purchase prizes went to Carleton and Kathryn Ball and Elena Montalvo Netherby.

A feature of the annual Weaving Show has been a demonstration of spinning. Many interested spectators, after watching it, have dusted off spinning wheels stored in the attic, with the result that quite a few enthusiastic recruits are spinning fleece into wool for their looms.

The interest aroused by the Art-in-Action Shop should encourage other stores to try similar experiments. The venture has proved a wonderful stimulus, not only to artists and craftsmen, but in educating the shopping public to appreciate and demand fine craft wares.

Herbert Sanders of San Jose State Teachers College throwing a bowl at the Art-In-Action Shop, City of Paris, San Francisco



THE COVER ILLUSTRATION THIS MONTH SHOWS A GROUP OF A. W. V. S. VOLUNTEERS WORKING ON BLANKETS BEING WOVEN FROM STRIPS OF STOCKINGS PREPARED IN THE WEAVING SECTION OF THE ART-IN-ACTION SHOP.

PRINTING DESIGNS BY SILK SCREEN STENCIL PROCESS

(Continued from page 9)



Pottery of high artistic merit shown by California potters at the Art-In-Action Shop, City of Paris, San Francisco

to their colleagues by means of exhibitions, have unselfishly contributed to spreading of the gospel of silk screen.

It might be of interest in conclusion, to call the attention of the reader, the wide variety of commercial products which have been embellished by a silk screened design. **Household Articles:** wallpaper, textiles, rugs, lampshades, bridge table covers, linoleum, shelving, curtains, tablecloths, doilies and napkins, tea trays, etc. **Advertising Matter:** Posters, signs, pennants and banners, armbands, decalomanias. **Miscellaneous Objects:** book covers, limited editions of book illustrations (especially children's books), game cloths, greeting cards, dart boards, furniture, toys. In schools, students have engaged in printing visual aid charts, large alphabet and drawing charts, school magazine covers, Prom tickets, G. O. election posters, special school event announcements, graduation program covers, monitor armbands, badges, pennants, etc. In the Armed Forces, most of the schematic charts, targets, dial faces, direction signs, emblems for trucks, containers and morale posters have been silk screened. Recently silk screen was freed of one of its limitations through the introduction of a specially-constructed stencil unit, by which it has become possible to print on round surfaces. This explains the recent appearance of color printing on your milk bottles, soda bottles, jars, ceramics, cosmetic containers, and crockery. If future developments keep up the pace, there is no telling into what new fields of design application the silk screen process may delve.

DESIGN IS INSEPARABLE FROM CREATIVE ART

By E. BLANCHARD BROWN
Rhode Island School of Design

● Art educators may well ask themselves these questions: What is design? What is the significant relationship of design to art? what essential purposes and functions does design have in the art curriculum for art teacher education?

It is always a dangerous undertaking to break up the configuration of a dynamic whole, as we shall be forced to do in an examination of design alone yet a part of art. For in doing this sort of thing we shall be tempted to stress the importance of design out of relationship to the unity of a synthesized whole such as art is. For example, if someone asked you to name the most significant element in a time-piece, what could you answer? A work of art, like the complexity of a watch, is one whole thing that does not exist in parts. In the unity of wholeness, alone, rests its purpose and function. We can examine the parts that make up a whole, and in the case of art say, it is by reason of design in such an instance that thus and thus are so. But when the analysis is finished we observe that these parts which we isolated and called design have immediately pulled back together again and we are still confronted with the whole work of art. All that we can do by separating the parts of a whole is to bring about a transitory shift of emphasis that is immediately lost the moment it has served its purpose. If you were to ask a schoolboy the question, "What constitutes an army?" He would undoubtedly reply "Soldiers." If you repeated the question to an experienced soldier he would probably give you a fairly long dissertation on training, obedience, organization and promotion among other things. The schoolboy would only see the obviously significant part as the whole, while the experienced soldier would see the whole and know it to be more than the sum of its part. The same condition exists between a new art student and his teacher.

The essential point that I wish to make is that design loses its identity in a work of art. There is great danger in any isolationism that defines design as a certain something apart from the whole. There has been altogether too much of this sort of thing in education. We have allowed the convenience of separation to thwart our ends. In art education we constantly refer to courses and subjects as separate wholes in themselves, which they truly are not. That is, if the contents of such units makes any pretence of being a part of art, then it must ally itself with all the other parts, losing its identity of separateness and independence, assuming its true role of responsibility and coordination in the inseparability of one complex organism, art.

Thus design is not a course, a subject, a unit of study or any independent body of information. Design is a word which stands for the business of creating a work of art. It is part of a continuous process that culminates in a final end. Design is present in the urge that leads to a new conception, embracing the skillful execution of related acts, practices, parts or things that eventuate in an organized whole. if there is any other word that can be offered as a substitute for the word "design" it is the word "organization". Design is a process or organization. To design

means to organize selected elements into a unified work of art—not into something that is called a design. A course in design should have its purpose to provide students with types of experience with this process of organization. A course in design should have as its function the discovery by the student of the extent of his own creative power actively at work in the business of producing an organized and unified work of art. Creating and designing have come to mean the same thing for we cannot have art without the creative power that makes it possible. Nor can we have art without the process of organization whereby art materializes.

Since design is a process and art is a product, there is scarcely any justification for such commonly heard phrases as follows: 'this painting lacks design' or 'this work of art possesses a greater or lesser design than that work of art'.

If a painting, or any work, was created with the intention of being art it cannot have failed to be designed. Everything that is made, whether it was intended to be art, or not, has to submit to a process of organization through which it takes its shape. But the fact that everything made by man does not automatically become art indicates that the process of organization functions through some method or methods that help to achieve that objective.

It is often the case that design is considered as a method rather than a process. Design is not an end in itself. A consideration of design as the execution of a method would make it so. A method is the means of controlling the process of organization in such a manner that it has a specific character or style. When that character or style transcends the method involved in its execution we have a work of art. There are two essential methods employed in art education.

Firstly there is the kind of method used for organizing a work of art which reveals the "world of inner experience" of the artist. **Secondly** there is the kind of method used for organizing a work of art based on the outer appearances of things seen in a society of men. Both of these methods are useful to art educators. But it will be noted that they do not travel in the same direction nor do they educate the student equally well. The method of expressing inner experiences through a process of organization always results in creative art because this method must be inseparably related to the uniqueness of each inwardly different individual. Therefore the student learning to work under this method is experimenting and discovering styles and characters that are more or less efficient for his self-expression.

The method of organizing work of art through the "world of outer appearances" usually ends in a mere duplication, representation or copy of the visible things in nature. The student working under this method expects his education to show him the acceptable ready-made conventions of art for the representation of the things he sees and wants to arrange together. The style and character of his work is more related to his field of work and to what he does or has learned than it is related to what he is as a unique individual. The procedures adopted by art educators in regard to the

use of these methods depends upon the attitude of these educators toward teaching. To put it bluntly, is education the business of teaching students or is it a business of teaching courses and subjects?

Obviously, when teaching is considered to be a matter of developing a student's personal capacities, talents and abilities, it must be concerned with methods devised to deal with developing processes of organization inspired by the "world of inner experiences" of those students. The design learning that takes place is motivated, not by the subject, or the teacher's authority over the student, but through the student's desire to express himself. This being the case, it is the teacher's business to devise problems which are two-fold in purpose. First, these problems aim to reveal to the student the nature of his inner self, and second, they provide opportunity for the students to discover the underlying principles that must be dealt with in the process of organization. Naturally such problems must be experimental in nature.

I have discovered in my own teaching guided by such objectives, that the problems which are most successful are those which are non-objective, or abstract in content.

The procedure employed is one which starts with the simplest kind of abstract design problem, and progresses in slow stages of increasing difficulty to complex and concrete design problems. While dealing with abstract design problems in an experimental way the student is furnished with an opportunity to discover the theoretical design elements that can assist him in the organizing and unifying of his art product. If, in addition to this, these abstract design problems are broad and flexible enough, at the same time aiming to foster self-expression, the student discovers also the scope and those native limitations that are imposed upon him by his own mental, emotional and physical capabilities.

It is my contention that it is only after a student has been through a body of art experiences which have as their purpose to provide him with opportunity to discover himself (his particular inner nature of uniqueness) and develop the necessary attitudes of self-confidence and self-reliance through independent experimentation and discovery that he can apply this foundation for creative work in further experimentation with practical, concrete problems. The attitudes of self-confidence and self-reliance lead naturally into the sphere of self-motivation which is to be desired above all else as the product of art education. Without self-motivation art cannot be creative. A self-motivated student is evidence that his art education has fostered inner convictions of personal worth. When the novelty of classroom procedure, with its competition has worn off, the student who lacks self-motivation through an inner conviction of personal worth finds himself on an arid plane of being an outsider in his own profession. He begins to look for some thing or someone to hold his hands through out his life. Eventually he becomes known as a derivative artist who must search continually for inspiration outside himself; in fact, from other artists who have succeeded where he failed. In such cases the whole point of an art education lays on the surface like a thin veneer. We must be realistic about major objectives of any profession. If a professional man's contribution to his society is invalidated largely because that professional education missed its opportunity to show him how he could contribute to the progress of that society then it would certainly justify a lack of confidence that society can have for both the profession and education for it.

One of the greatest difficulties encountered in art education comes to the front when the student with a foundation for self-expression passes too abruptly or too casually into

the business of making practical or professional applications of that foundation education in specialized art fields. The period of transition is very important if the value of attitudes and habits developed in foundation education is to be retained and crystallized into servicable, creative practices in these specialized art fields. In any program of art education taking place in three, four or five years—every part is of equal importance. If it is otherwise it cannot be considered justifiable expended time. It is chiefly for these reasons that the three periods of foundation, transition and application are all equally important. They are the—Ready—Get Set—Go— of any purposeful activity.

The objectives of foundation design education are strictly psychological. They deal with the individually different nature of the student. Foundation design education aims to develop creative power through problems and lectures which stress the importance of a syntheses of knowledge, feeling and skill that culminates in original, non-derivative self-expression. During such a period educators should not undertake to do more than get the student 'ready' for his profession.

Foundation design education has to be a slow and gradual unfolding of the individual. Dealing with the "world of inner experience" it has to be experimental, broad and extremely flexible. The ideal of such an educational period is to have one teacher to each student in a physician to patient relationship. Such an ideal is practical for in modern education no institution can afford to preportion instruction in this manner. It is therefore of vital importance that class teaching be undertaken through problems wisely and cautiously selected to bring out individual difference. Design problems that involve both two and three dimensional work with a variety of simple tools and media are excellently suited to the objectives stated above.

The objectives of transition education are a combination of sociological and psychological factors. During this second period of design education the student experiments to discover as many of the forms of art expression that man has come to down through the ages as time will permit. Design problems are devised to reproduce the conditions for problem solving, as nearly as possible and practical, like those that have confronted man throughout the history of mankind. Craft design provides an excellent basis for such a period of transition education when it is accompanied by a historical and sociological survey of art and craft activity. The student widens and extends both his appreciation and understanding of the artists place in society while he is at the same time developing experience with more advanced tools and machines, methods and procedures similar to those that led to the twentieth century activities in the arts and crafts.

During this transition the student expressed himself not with the objective of becoming aware of his personal limitations but with the objective of learning to create within the limitations of the forms of various specific art and craft activities. He creates his own solution of the problem involved and at the same time he discovers the reason for the practical results obtained by artists who worked under similar restrictions in the past. Finally, he comes to the realization that practical designing embodies a technology of craftsmanship that has gradually culminated in the sciences of our times. This transition education period is research-clinical in nature in that specific diagnosis leads to specific treatment for success. This transition from the individual awareness and the development of creative power thru self-expression provides the student with experience in social evaluation which is the 'get set' for specialization in whatever he chooses for the professional field of endeavor.



Mme. Lyolene explaining a problem in draping to first year students at Lindenwood College, St. Charles, Missouri

TEACHING DRESS DESIGN

THE MODERN WAY

By LILLIAN RASMUSSEN
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• Artists of our time discuss the importance of suiting design to the material and methods of construction. They point out that the best designs grow directly out of the characteristics of the materials used. Lindenwood College feels that progress has been made in this direction in the course in Clothing and Design developed under the supervision of Mme. Helen Lyolene.

The course correlates the work of the Clothing and Art Departments. Theoretically, the Clothing Department is responsible for teaching textiles, sewing techniques, and garment construction. The Art Department assumes the responsibility for teaching principles of design and color, for developing taste and imagination in design, and skill in sketching. In practice, the two collaborate.

From the beginning, the student is taught the importance of recognizing grain in fabric. She learns the proper use of the different grains and is taught to respect "the will of the

Small muslin pattern and sketch made by a student in Advanced Costume Design



material". Before she can design, she is taught to construct a basic fitting for a blouse and skirt. Working in muslin on a half-sized dress form usually referred to as "Suzzy", she practices pinning basic fittings until she can complete one in a few minutes, keeping the grain straight at points of strain and without "forcing" the material. There are two reasons for working on half-sized instead of full-sized dress forms: first, they can be held so the student can remain seated while working and make many designs without tiring; second, only a small amount of fabric is needed for each fitting. There is the additional advantage of getting a general, all-over effect of the design at close range.

Once the mystery of pattern making has disappeared, it is but a step to making original designs. Still working on a half-sized form, the student experiments, slashing with the grain here, adding a dart there, but never forgetting the figure beneath or the characteristics of the fabric. The first original design to be completed is a blouse. Basic types of necklines are tried to help the student find the most becoming line. Materials in various weights and colors are available for experimental purposes. When the design has been completed but is still on the form, a sketch is made. If the two sides of the blouse are identical, only the right side is made in muslin, but the sketch shows the whole blouse, gives the general silhouette, indicates the grain of the fabric and all details of construction and decoration. When the sketch has been finished, the small muslin is marked to show seams, darts, gathers, etc. It is "cross" marked to show how it must be put together and then taken apart.

The half-sized pattern is placed on a large table and enlarged to full size using a pantograph. Care is taken to put in all the marks made before the small muslin was taken apart. The full-sized pattern is then cut out and fitted on the girl. If the student wishes, she can cut in muslin directly on a full-sized form. This is comparatively simple after she has worked it out on the small form. When the full-sized pattern has been fitted to her and carefully marked, she is ready to cut it in fabric. The blouse is completed using sewing techniques acquired earlier. In general, this procedure is followed for the remainder of the course.

The climax in the beginning Clothing class comes in the Spring when each girl drapes and constructs an original dress to be entered in the "Nelly Don" contest sponsored each year by Mrs. James Quinlan Reed of the Donnelly Garment Company. Designs are developed in muslin on the small Suzies as were the blouses. Much thought is given to wearability and originality, as well as to suiting fabric and design to each other. This is true not only because instructors insist, but because each girl secretly hopes her design will be good enough to make the "Nelly Don" line. The upper classmen who have had that honor are regarded with awe. There are additional prizes for toiles and sketches made in the Design classes. Many more designs and sketches are made than can be constructed.

Advanced students continue to work on the small forms, but they work in various weights of muslin and sometimes directly in fabric. More attention is given to developing imagination and skill in draping and sketching. Each advanced student is required to take a course in Costume History and in the History and Appreciation of Art on the theory that such courses not only acquaint the student with sources of inspiration, but aid in developing good taste. More attention is given to studying the human figure and the use of line, color, and proper proportions in counter-acting figure faults. In the Advanced Clothing classes garments are completed in various fabrics with emphasis on perfect fit and construction.

As the student becomes more skillful, she will find her own approach to design. Some like to sketch a number of ideas before beginning to drape. Usually the sketch is just the beginning and has to be changed as the draping progresses. Others prefer to work directly in fabric, depending on the material for an idea. But whatever the approach, no design is completed that cannot be constructed and worn.

The most gratifying result has been the unbounded enthusiasm of the students. They are delighted to find that their original creations fit, feel comfortable, and have none of that "home-made" look. Most of them set forth with confidence to solve their own clothes problems and those of their friends.

A Practical Idea

• Here is a very practical example of vitalizing the work in design among college students. At Capital University in Columbus, Ohio, Robert Dunburg needed to furnish his own room in the college residence hall and at little expense. There were many discarded chairs with odds and ends of furniture packed away in the store room. So under the direction of Clara Ebinger, his art teacher, he found a chance to put his knowledge of design and color into very practical use as shown in this grouping. This should bring help and stimulation to others who are in search of ways and means to give reality to courses in art appreciation and design.



OCCUPATIONAL THERAPY IN THE ARMY

By ERNA ROZMARYNOWSKI, OTR
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● Our American soldiers are active individuals. It matters not if they are in the battle line or in a hospital bed; they still want something to do that is interesting, helpful and stimulating. Our men in the Army hospitals aren't given the opportunity to become concerned over themselves, to worry over personal affairs, or to develop a state of mind that may result in apathy and indifference. These attitudes retard recovery.

To prevent this from happening to the soldier patients, shop activities, educational facilities, and physical exercise are provided for them by the Reconditioning Service of the hospital. Occupational Therapy is one of the largest units in this service.

The value of normal activity for the hospitalized person is well recognized by everyone. With activity, both mental and physical, the patient through his own efforts, will, and interest begins his return to normal patterns of life and expression. It is Occupational Therapy which through various mediums provides functional and constructive activity under medical supervision for the purpose of hastening recovery of the individual patients. This includes such activity as "functional therapy". The patient may work with any craft, such as woodwork, plastics, metalwork, finger painting, ceramics, sculpturing, radio, printing, painting, leatherwork; his efforts are thusly directed toward the restoration of function to his injured or diseased muscles and joints.

Take the case of Tec 4 Walter C. White, from Buffalo, New York, who was an engineer attached to the 4th Marine Division on Saipan. About nine months ago he was badly burned as he succeeded in "searing out" a nest of snipers. When he entered this hospital he couldn't walk and had little use of his arms. But each day he worked a little harder and longer in attempting to walk and came to the Occupational Therapy Shop where he learned to use a wood lathe and chisels. He could make bowls, lamps, and jewelry boxes for his home.

After spending months in the woodworking shop, he learned to move and strengthen his hands. He walked around the shop for his materials; he exercised voluntarily. Now he has full use of both hands and legs and soon will leave the hospital.

S Sgt Matthew Buerk was a gunner on a B-17. He was shot down and wounded in Germany, captured, confined to a prison camp for a year. He was then repatriated and returned home on the Gripshalm and was sent to Newton D. Baker General Hospital. Because his wounds were over a year old and his medical treatment minimal, he had some bad scar contractions on his right hand. There was little mobility in his wrist movements. It was with zest and zeal he worked; using

especially constructed tool handles to make things for the bed patients. No one knows as well as Sgt Buerk, after his experiences in a prison camp, how monotonous, disheartening and morbid life can become when there is nothing to do but sit and think.

Mental and physical reconditioning projects such as those undertaken by Sgt Buerk prevent the lounging monotony found in the usual period of convalescence. The aim of Occupational Therapy, and Reconditioning as a whole, is to stimulate mind as well as muscle.

Or take the case of Sgt Carl E. Jones from Taylorsville, North Carolina. He was struck with a 20mm shell about six months ago in Leyte Island in the Philippines. Because of his injury it was necessary to amputate the fourth finger of his left hand. Sgt Jones had to learn to get along without that finger and also to limber up the other fingers which had become stiff from non use.

In ceramic work he learned to make small projects like candy dishes, earrings, lapel pins, so that, as he ardently worked for hours on these pieces he became accustomed to a hand with only four fingers and increased the motion of all the stiff joints. Sgt Jones is proud of his ceramic work and it is with much care and caution that he handles it for "This is my work," as he says.

Then there are those Neuropsychiatric patients who need Occupational Therapy not only to restore self-confidence and develop a sense of security, but need opportunity for self-expression and constructive activity. Pvt Lee, for instance, came into the shop the first day with disinterest and apathy. His favorite phrase being "just leave me alone." During the second day in the shop he began to handle a clay head on the exhibit table. When given the raw materials he voluntarily started a figure of his own which he claimed would "be no good". With careful tact, instruction was given by the therapist and soon Pvt Lee was interested in perfecting the job and learning various ceramic techniques. Thus Pvt Lee came out of his mental depression, built up his own confidence, and again became socially active.

Finger painting has proven to be of utmost value to many of these boys. There was the soldier who was a Jap prisoner for two years and through devious means got back with the American Army and finally became a patient in the hospital.

He came into the Occupational Therapy Shop very restless, confused, and abnormally eager to work. Noticing some finger paint he got the help of a worker to mix his paint and show him the preliminaries of the art. He displayed an unusual feeling for form and design and in a few days became interested in experimenting with colors and texture techniques. Under the sedative influence of finger painting, his original restlessness and anxiety soon vanished and he became more calm, settled and turned out some very attractive examples of finger painting.



Pvt. W. Kazura, a bed patient at the Newton D. Baker General Hospital, spends his time making wood and plastic projects. Thus his time is filled with constructive activity provided by the Occupational Therapy Department

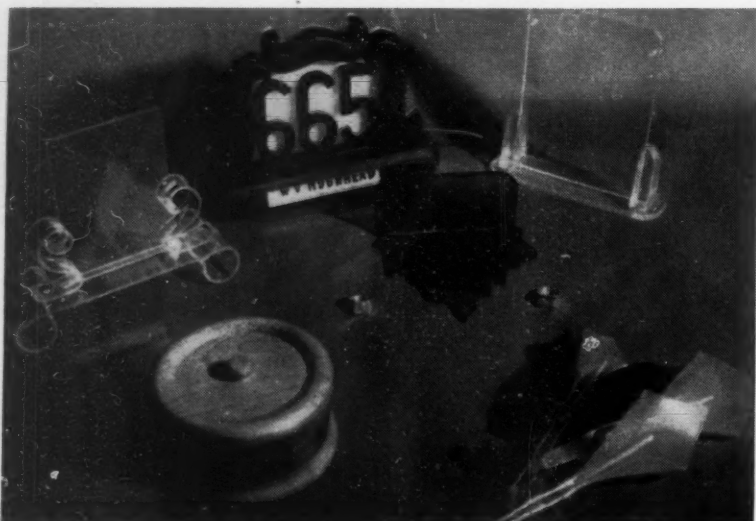
Another interesting scope of the Occupational Therapy Program is the ward activity provided for the bed patients. This diversional activity includes fields as art, drama, photography, crafts, radio, gardening, etc. All serve to direct the mind away from thoughts of illness and of self and to provide for the acquisition of new skills which stimulate interest and sustain morale.

On ward 108 there is a garden project. Sgt. Charles Cohen, twenty-one years old, from Baltimore, Maryland, served for 15 months in England and France. He was wounded during the invasion of St. Lo, France. Due to his injury he has been a bed patient for the last nine months. Daily, the cart-garden is moved to his bed where he can dig, plant, and cultivate the flowers and vegetables. He takes great pride in his garden as it has given him a sense of achievement and pleasure that "few other things have done."

Sgt. Gwinnell, who is also a bed patient, fractured a leg in La Chappelle, France, November 5, 1944. Sgt. Gwinnell received the Silver Star and the Bronze Star for his outstanding heroism. His prime interest is woodwork and leatherwork. He has spent many hours making picture frames, key cases, and wallets, which might otherwise have been spent in morbid worry and anxiety.

Thus the Occupational Therapy Department provides functional activity for those patients who need strengthening and restoration of injured limbs; provides stimulating therapy for the nervous patients; and also makes available diversional activity for the hospital duty personnel. Incorporated in the program is prevocational therapy which includes shop activity in woodworking machinery, photography, and printing. Here the patient may develop aptitudes and interests in a specific occupation which could be used as a vocation after discharge.

OCCUPATIONAL THERAPY



ABOVE—A few of the many articles made by Occupational Therapy patients.

BELOW—Pvt. Ezra W. Kilgore making plastic projects. He is making a picture frame.



Molding clay is molding strength back into his hands. S/Sgt. Nesbit J. Hornsby, Clarksburg, W. Va., finds that regaining health can be pleasant.

A patient making a clay bowl, thereby using his injured hands to regain the maximum use of them.



Dorothy E. Farmer, Occupational Therapist, opens the kiln for Sgt. Walter A. Underwood as he prepares to "bake" his molded handiwork. S/Sgt. Nesbit J. Hornsby, Clarksburg, W. Va., utilizes his hands in shaping of this creative art.





Stanley Lee and Louis Chirarello, Students at the New Jersey School for the Deaf, are shown here painting the mural for the Hallowe'en party, an annual event of that school

DEAF CHILDREN PAINT A HALLOWEEN MURAL

• The students of the New Jersey School for the Deaf plan their first big party of the year for Hallowe'en. It is a gay costumed affair held in the gym. The brick walls, basketball nets, and stage opening of the auditorium are draped with medium blue curtains, really the back drops of the stage property. On these drapes are pinned the decorations, which must assume a different character each year. This year huge figures of goblins, pumpkin men, scarecrows, etc., were conceived and made.

Because of their handicap, our boys and girls are retarded academically about four years, compared with normal children. Yet they have the same interests.

With the growing interest in the tremendous value which the practice of art may have for those who are handicapped this type of work in a school for the deaf was considered very valuable. Certainly educators on the alert realize that art experiences may do more than anything else to vitalize school work and to bring reality to those whose life calls for a constant adjustment. It would seem that those who are not able to hear should be given the necessary training and opportunity to compensate by . . . with contact with and . . . the visual arts.

By HELENE CALLICOTTE

*Teacher of Fine and Vocational Art
New Jersey School for the Deaf
West Trenton, N. J.*

EDITOR'S NOTE: It has been our impression that there has been a great lack of opportunity given children and young people in schools for the deaf as far as the arts are concerned. Few examples have come to our attention where deaf children have been offered that opportunity so necessary to normal development and which may be had only thru the visual arts. We should be interested in more contributions of this sort showing how practical experiences in the arts have been made a part of the lives of those children who have been robbed of their hearing.

A MURAL BASED ON THE ACTIVITIES OF A TYPICAL NEW YORK STATE RURAL COMMUNITY PLANNED AND EXECUTED BY A STUDENT OF THE NAPLES CENTRAL SCHOOL AT NAPLES, N.Y., UNDER THE DIRECTION OF E. RUTH KETCH, ART TEACHER.



A Mural for Naples, New York

By E. RUTH KETCH
Art Teacher

● Before a student can make a mural he must understand what a mural is. We made an extensive study of murals, their topics, arrangement, composition and the mediums used.

Our next step was to select a topic of our own that would be of interest not only to our student body but to the people in the community. The mural was to be hung in the front entrance of our centralized school, which is the center of activities in our community. The topic chosen was Naples and Vicinity.

In order that it might portray as nearly as possible the subject, we collected illustrations, pictures, snapshots, and made many sketches of places of interest in and about the village. From these we started making a small layout in pencil, one that would have the school and its activities as center of interest and the others placed so that the entire composition would be well arranged and have continuity.

When this was finished we divided this small layout into small squares, twelve one way and eighteen the other. From this we worked up a much larger layout on cardboard, carrying

out the same proportions by enlarging each square and by keeping the same number of squares in length and width. On this second layout we suggested color. Oil paints had been chosen for our medium. A few changes were made in the composition.

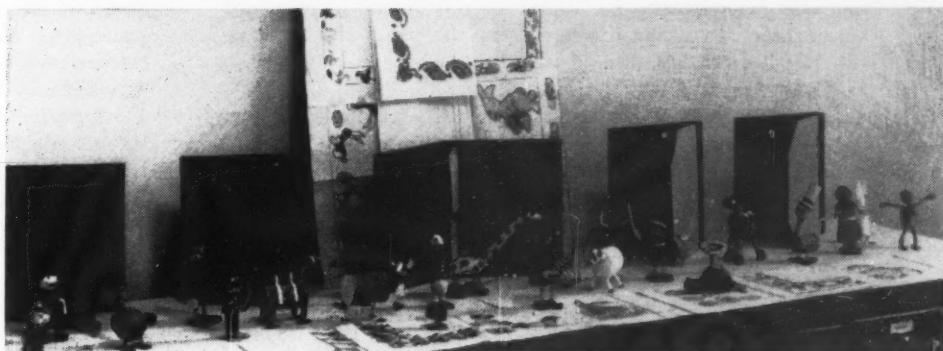
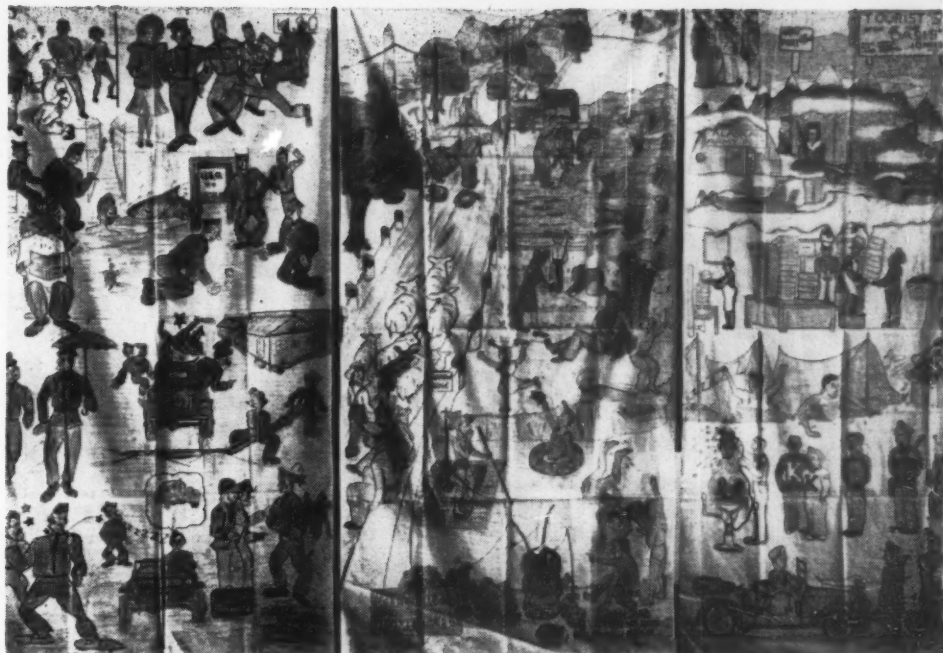
We were now ready to work on the large celotex board four by six feet. This was squared in the same manner as the other layouts and placed securely against the blackboard where it was easy to work on and advantageous to criticize from across the room. Few changes were made in color from the original plan.

Miss Loomis, sixteen years old, started the plans for the mural on March first and it was unveiled in June at our Class Day exercises.

We feel that this has been a worthwhile project from several angles. The school has given something of value to the community; it has made the entire school more art conscious, and Miss Loomis can look back on this project as one that has given her many new experiences in Art and in perseverance by working for such a long period of time on one project.

Art Department Junior Red Cross Production

By FILLETTE MANY
Art Director
Kalamazoo, Mich.



● All over the country public school art departments have accepted and are filling certain quotas of production for the Junior Red Cross. From varied requests made by the Red Cross, each system has chosen the items most challenging to the students who are to produce them.

In the elementary department of the Kalamazoo Public Schools, the children decorated paper napkins and nut cups. In the junior and senior high departments the students designed holiday posters, menu covers, tray covers, tray favors, holiday cards, bridge score pads, writing portfolios, carnival caps, and wall hangings.

In the art classes in the Kalamazoo Public Schools the usual practice is for the students to initiate their own art activities. However, when requests for service come in from the outside—outside the students' personal needs and interests, requests from their class, their school, their school neighborhood, or a larger community—like the Red Cross, they do their part in the service and we hope grow aesthetically in the doing.

The above requests from the outside are made because of definite needs. They are not artificial problems designed by teacher to give student chances to apply principles she thinks they should know. Since they are requests made because of actual need, we believe that they should be attacked in as professional a manner as possible.

Pictured above are some of the items made for the Junior Red Cross. Included are—wall hangings, napkins, writing kits, and tray favors.

For an adequate solution of any one of these assigned problems as complete a preliminary discussion of the problems as possible is most advisable. For instance, favors for soldier's trays is a specific distinctive problem. In the class discussions of this problem the following are some of the relative ideas which would evolve.

The favors are for hospitalized soldiers who need every inspiration possible to have thoughts diverted from themselves. The favors should be unusual and amusing or at least entertaining—not too abstract in interpretation. More life is expressed—more smiles evoked, if figures are flexible with different members of the body movable.

The patients are men—men who have led especially strenuous lives. The favors should not be of a character suitable for little children or a woman's tea party. They should have masculine appeal and should be vigorous in color and construction.

The favors should be of a size appropriate for the soldiers trays, which are supposed to be filled with good things to eat.

The character of the figure is the student's own. His interpretation is individual.

Construction should be substantial enough to survive transportation to the hospital where they are to be used.

Materials for the favors may be anything that can be successfully worked into a figure of this size and character.

To be preferred are those materials with hard finish because they seem a bit cleaner in the sick room. Frequently material is brought from home.

With this survey of the problem the students get at it in an appropriate spirit. If their results are an adequate expression of the idea, they will have experienced beauty and have acquired some discriminative judgment in professional handling of problems.

This student creative thinking in the form of tray favors for those who have served their country brings them a bit nearer to an interpretation in terms of their own lives of big current happenings.

What the Schools are Doing Toward Permanent Peace?

By ALICE DOWNEY PORTER
Providence, Rhode Island

● While tens of millions from all classes have been working to win the war, and while hundreds of our best thinkers have been striving to find ways of organizing peace, more than 800,000 teachers, keeping their eyes on the far future, are shouldering the responsibility of building up a body of citizens prepared to keep this peace and, through the long years to come meet the international problems constantly arising in a changing world.

Although the pulpit, the press, the radio and many other agencies are powerful in developing this future body of citizens, there are at least six reasons why the weight of responsibility must rest on our teachers.

1. They are educated.
2. They are trained specifically to develop the physical, mental and moral character of those who are to determine the future of the world.
3. They meet nearly every child.
4. They influence them at the impressionable age.
5. They have them five hours each day, five days in the week, thirty or forty weeks in the year, for from eight to twelve years.
6. They can insist on attention.

Now among these 800,000 trained teachers, there are nearly 200,000 who are new to their work. These are struggling with unexpected problems and are eagerly looking for helpful suggestions. They want to know what others are doing.

The following is a brief digest of reports on what the schools are doing or planning in this direction.

Formerly we thought of our teachers as a great agency for making good fathers and mothers, good neighbors and efficient citizens of their home town.

More recently we have felt the need of training the pupils for democracy; to control intelligently the destinies of our nation.

But today there is a widespread awakening to the idea of making our schools a mighty power for building a better world.

The U. S. Office of Education is stressing the need of planning. Leaders of the N. E. A. are bringing forward world embracing plans. State and city superintendents have committees at work reconstructing curricula. Text books are being revised. Teachers are finding new methods. Pupils are finding new meaning in study. There is a different selection of subject matter, and a stronger emphasis on developing power to think out the relation of facts to the actual interests of the entire world. Expansion is everywhere.

Moral training goes beyond teaching the basic virtues as applied between neighbors, and reaches out to the application of these principles to all dealings between nations.

It is probably not an exaggeration to say that this world-mindedness is growing with every passing week. Without losing any of the aims which have hitherto inspired them, teachers are adding aims which are new and broader.

In studying the plans and suggestions of experienced educators, an excellent starting point is the suggestion, made through the *Journal* of the National Education Association, that an important basis of success is having a perfectly clear vision of the end in view.

This clear vision forms a center around which plans are made and in itself furnishes the solution of many problems.

First must come the vision of the ultimate goal, and then the vision of the immediate objectives pointing to this goal.

The ultimate goal which is to be so clearly visualized is a world in which all nations are working together intelligently, wisely and harmoniously toward higher and higher physical, intellectual and moral standards, with equal opportunity for all.

Some of the immediate objectives pointing to this goal, as stressed by the U. S. Office of Education, the National Education Association, the Educational Policies Commission, and by state and city superintendents are:

1. Knowledge of other peoples, their ideals, traditions, religion, education, government, industries, home life, their needs, desires, rights, aspirations and problems.

Such knowledge will lead to greater tolerance, a sympathetic understanding and a friendly attitude.

Without such knowledge, nations cannot work together intelligently.

2. Closely connected with the accumulation of knowledge is the development of esteem for all that is best in any nation and a lively appreciation of interdependence, not only in matters of physical necessities, but in education, art, science and all matters of intellectual and moral culture.

Such esteem leads to a genuine liking for people of race, color, and background different from our own.

3. Training to look fairly on all sides of every question and to insist as stubbornly on the rights of others as on our own.

4. Making clear that sacrifice of immediate personal or national advantage for the general good of the world is a profitable investment for ourselves; that world friendship and cooperation is the best method of conducting world affairs for the good of each nation.

5. Development of a sense of responsibility as world citizens. When a teacher has a clear vision of this ultimate goal and of these immediate objectives, he finds methods constantly emerging and finds himself weaving his vision into studies and activities in unexpected ways.

Methods in use or suggested are numerous and varied. Details must necessarily differ according to the type and background of pupils in different schools, but each teacher can learn from others.

In the kindergarten and lower grades, we find such methods as these:

Place upon the blackboard the sentence, "We want all the children in the world to be as happy as we are." With this as a center of thought, work toward the first two objectives, knowledge and appreciation.

Through pictures, stories, games, songs, little dramas, make the children feel acquainted with children in foreign lands. With a little careful thought, almost any course may be adapted to the purpose of leading them to feel themselves a part of a big friendly world.

Even an arithmetic lesson may leave a friendly picture. e.g. "Two little children from France, two from China and two from this room stand in a circle holding each others hands. How many are in the circle? How many hands?"

A lasting impression may be made through a friendly geography lesson based on a Chinese fan or a can of tea. Avoid giving little children facts which prejudice them against any other nation. Early prejudices are hard to remove.

Activities such as dressing dolls in foreign costumes, making scrapbooks of foreign scenes, collecting curios, make for friendship.

Sunday school superintendents can furnish valuable left-over pictures and papers, especially primary missionary papers. Earliest impressions are lasting. In the kindergarten and lower grades, while knowledge has its value, the important object is to create a sense of friendliness with the world which will endure for a life-time.

In the intermediate grades there has been a marked forward movement. Typical suggestions of aims are these found in a bulletin issued by the Ohio State Superintendent of Education. "Are you as an elementary teacher rethinking your courses of study and your classroom activities with boys and girls in such a way that your influence in shaping their minds and their character shall really be in the direction of a permanent peace?"

"Will these future American citizens stand as a solid block for democratic opportunity at home and for real international cooperation over the world?"

"An outstanding friendliness and eagerness to cooperate with people of all nations in pursuit of the common goal of a humane civilization."

Letters from state superintendents in all parts of the country express similar aims.

Most schools use courses already established. Almost any course can be used to foster world-mindedness. Arithmetic problems may be based on foreign produce, international trade, world statistics, leading to a sense of interdependence. Through human geography, we may add greatly to knowledge of the character of different peoples and the conditions under which they live, and also lead the children to look upon the earth and its resources as the common property of all people.

History and literature are inexhaustible sources of material. The work may be unified by keeping on the blackboard the sentence, "We help America by helping other nations."

Individual thinking and expression are encouraged as never before. Pupils are trained to think independently while considering carefully the opinions of others.

Besides the work in classes many other methods are used. A series of assembly programs based on international cooperation.

Making scrapbooks of articles clipped from magazines; singing songs from other lands; using exhibits of pictures, handicrafts, costumes and products; costume plays, collecting flags of all nations.

As a result of such training the pupils will enter high school with a permanently fixed consciousness that they are citizens of the world, each bearing his share of its responsibilities.

By far the greatest change has been in the high schools.

While we cannot give the high school pupils either the knowledge or the wisdom needed to conduct world affairs, we are trying to give them a certain preparation in five ways.

1. Instill into them the basic principles of open-mindedness, fair-dealing, respect for the opinions of others, and friendly cooperation.

2. Develop the habit of thinking a subject through.

3. Train them to so act that the ultimate consequences will be good for all concerned.

4. Develop a sense of personal responsibility.

5. Arouse a hopeful determination to make a better world even at the cost of immediate personal and national sacrifice. While the high school methods have much in common with those used in the intermediate grades, much more time is

given to this training.

New courses are introduced dealing directly with international problems, and old courses are used with emphasis placed on the needs, interest and purposes of other nations.

Classes study the causes of war, international distribution of products, access to markets and raw materials, transportation problems, advantages and disadvantages in the various forms of government, plans proposed for establishing peace, books and speeches by leading statesmen.

Knowledge courses become thinking courses, with free, open discussion leading to independent thought and fair-minded judgment.

Classes in composition and in other subjects write paragraphs, letters, essays and speeches on such subjects as, "The true meaning of liberty, justice and opportunity for all."

"Cooperation illustrated in daily life."

"Present international cooperative agencies."

"What \$50,000,000,000 devoted to peace aims thirty years ago might have accomplished."

"How different nations are governed."

Outside the classroom work, there are many activities, such as:

Assembly room programs, addresses by noted speakers, imaginary trips, and many similar projects built around the idea of permanent peace.

Attendance upon lectures and institutes, foreign relationship clubs and contests sponsored by the American Legion and the League of Nations Association are encouraged.

An outstanding example of what can be done is found in the schools of Shorewood, Wisconsin, where they have created an enthusiasm for service which has led to forty activities.

A great achievement was the launching of an essay contest in which 1235 students from the seventh through the twelfth grade participated.

In March, 1942, was initiated a series of five faculty-student discussions on "The Challenge that is Ours,—our War and Peace Aims."

These discussions were so full of interest that they were continued in various classes, stimulating further thinking on the various proposals.

As a result of this aroused interest, the school accepted an offer from the Director of the Cooperative Club to sponsor an essay contest.

Although the subject chosen was, "What Kind of an America Do I Want Tomorrow?" the pupils branched out into the question, "What Kind of World Do I Want?"

After free and open discussion in classes, each pupil chose his own view and expounded it in his own way.

Five weeks were allowed for the preparation of the papers. Then the five best papers from each of the six grades were selected. The thirty authors were guests at a dinner meeting of the Cooperative Club, at which one paper from each grade was read.

Later, they were read before several other organizations, and at a special assembly.

The other twenty-four were published, one each week, in the *Shorewood Herald*. All are bound and placed in the school library.

With 1235 pupils participating, try to imagine the measureless results. Not only did each pupil profit in knowledge, vision and thinking power, but the discussions were carried into the homes and through the entire community. The success of the enterprise was an inspiration to the faculty, the pupils and the community so much so that, in the fall, teachers and pupils entered with enthusiasm upon a similar project, using the theme "The Citizen of Tomorrow Speaks".

Dr. Baldur, National Director of "Federal Union," said, "If half the schools of the nation did what Shorewood is doing, peace would be secure when the war is over."

PRACTICAL POTTERY FOR CRAFTSMEN AND STUDENTS by R. H. Jenkins. 192 pages, 6x9. Price \$2.75

It seems well in these days to turn to books of this kind which, although they were published a few years ago, are filled with most timely material for present day needs. Today homecraftsmen are "re-discovering" pottery—and learning that this time-honored craft makes a hobby of absorbing interest and artistic self-expression. In this complete, clearly written, methodically presented handbook the beginner will find a reliable guide to every phase of pottery, from the selection of proper equipment and material, to a quick, easy grasp of the basic processes. The fruit of the author's more than twenty years' experience as teacher and craftsman, it makes self-instruction possible for the worker of little experience, while the skilled craftsman will find it a source of many helpful hints and ideas. Mr. Jenkins begins at the beginning and follows through with explanations of essential operations and related information.

REVIVE YOUR OLD FURNITURE by Louis Sloane. 100 illustrations. 6x9. Cloth bound. Price \$2.00.

This book shows how to refinish wood, how to upholster all kinds of chairs and sofas, how to carpenter and mend broken pieces. It also demonstrates how to actually renovate or transform shabby or ugly pieces and make them look like prized possessions. There are chapters, also, on re-designing lamps, converting furniture for nurseries, re-designing the living room and dining room, decorating furniture, with stencil and applique, etc.

CRAFTS FOR FUN by Evadna Kraus Perry. 278 pages, 5½ x 8¼. 115 Photographs and 40 diagrams. Price \$3.00.

An exceptionally instructive book for amateur, experienced or inexperienced handcrafters, young and old. Eleven comprehensive chapters cover: Linoleum-block Printing, Clay Modeling and Pottery, Working with Wood, Book-making, Spattering, Weaving, Knotting, Embroidery, Using Sheet Cork, Modeling Metal Foil. The book explains in clear detail various simple methods and mediums for all the types of craft-work listed below. Here is an ideal book for anyone who wants to make useful and decorative objects as gifts or as ornaments for his own home. The equipment needed to follow these simple instructions is neither too elaborate nor too expensive; in fact, the whole book has been designed to be as helpful and encouraging to the amateur craftsman as possible. The complete index gives the reader a source of quick reference to any of the early or advanced stages of the instructions with which he is working.

GOOD BOOKS ABOUT THE CRAFTS FOR YOU

YOU CAN MAKE IT by Louis V. Newkirk and La Veda Zutter. 224 pages, 7¼ x 10½. For grades 5-8. Price \$3.00. This book was written for those who have been looking for handwork projects that are easy and yet interesting enough to hold the attention of your pupils—projects that require only simple, easily obtained and inexpensive materials and equipment. **YOU CAN MAKE IT** is a treasure house of interesting, useful things for younger children to make. The materials called for are mainly paper and cardboard, and the tools required are for most part to be found in any school or home. This is a big book, pleasingly informal in its approach, crammed with ideas and fun. Large, full-page drawings alternate with the simple, easily followed directions, and give a graphic, step-by-step picture of each project. Sparkling photographs show many of the projects in their complete form. As you turn the pages you will be astonished by the sheer number of worth-while things pupils can make from the simplest materials. You will be equally impressed by the author's imaginative ingenuity and meticulous care in working out each detail. Whether it be toys, costumes, decorative, or games; useful articles for the home and school; or appropriate gifts for birthdays, Christmas, Easter, Mother's Day, or Father's Day—your children will find them all here, cleverly worked out, easy to make, fun to own or to give.

MAKE YOUR OWN by Ella Langenberg Bolander, 46 pages 8¼ x 10¼, illustrated with many color plates. Price \$2.00.

In this day when laymen are turning back to handicraft as a hobby, **MAKE YOUR OWN** fills the need of the school-

room and the home workshop and all hobbyists. It describes the working steps of a wide range of color mediums and simple, direct and easy directions for making greeting cards for special days.

WEAVING AT THE LITTLE LOOM-HOUSE by Lou Tate, 36 pages, 8x10½, paper binding. Price \$1.00.

This is probably the most practical and inexpensive weaving manual available. It was designed primarily for beginners by a professional weaver interested in American Folk Art Growths in Handwoven Textiles. This publication is the result of years of study, research and experimentation to find answers to the needs of beginner weavers and amateurs. It is fully illustrated and presents the essential steps in weaving and includes basic technics so that one may advance to any type of hand weaving. There is much valuable information on how to make an efficient loom, suitable for beginners, at a minimum price. It is also possible to secure valuable blue prints and instruction sheets with this booklet.

ART FOR ALL by Crawford & Bartlett, 271 pages, 7 x 9 inches. Price \$2.40.

This book shows how the guiding principles of art work in everyday life. It is developed around problems and situations which almost everyone has already met and will need to meet in the future. The book explains better ways to make homes beautiful—the fundamentals of art. Everyone may not have time to participate in all the activities suggested, but they will undoubtedly think of others which apply to their own situation. With art playing an important role in everyone's daily life today and tomorrow, it is up to us to learn all we can about it. This book will help in the enjoyment of art and in the solution of individual art problems. It will be found a great help to teachers and pupils of art.

THE AMERICAN CRAFTSMAN by Scott Graham Williamson. 239 pages, 343 illustrations from photographs, documents and contemporary prints. Check-lists of makers in all Crafts. Price \$3.00.

Here is the story of the craftsmen who have always solved the problems and supplied the needs of the country. The great American traditions of fine, precise and ingenious workmanship was established by the first American craftsmen—men who were great because of the things they made. Here is their history, the fascinating story of those craftsmen who built the first houses.

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In **Create Something** the author presents materials on the creative arts in such a manner as to make it understandable to the beginner without sacrificing its value to the advanced student or the teacher who requires a compact reference book. A new world is opened to the amateur who is seeking new constructive forms of recreation as well as education. It is the author's belief that experiment rather than following traditional lines of procedure is vital. Satisfaction and pleasure along with sound educational value may be found in this book.

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